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TWO VASES SIGNED BY HIERON IN THE METRO-
POLITAN MUSEUM OF ART

[PLATES I-VI]¹

WE KNOW at present twenty-seven vases signed by the potter Hieron.² They all bear his trade-mark, 'Ιέρων ἐποίησεν; but the name of the painter of the decorations is given in only one case, the fine cotyle in the Boston Museum of Fine Arts,³ which is inscribed 'Ιέρων ἐποίησεν Μάκρων ἐγραψεν. However, as the style of almost all the Hieron vases is quite uniform, the same marked characteristics occurring again and again with only an occasional increase or decrease in quality of workmanship, it is reasonable to assume that Macron was the painter of most of the Hieron vases that have come down to us.⁴ Why he signed

¹ The exterior views of these cylices (Plates II, III, V, VI) are reproduced from drawings on "photoplanes." The drawings were made by Mr. L. F. Hall, the "photoplanes" by Mr. d'Hervilly, both of the Metropolitan Museum staff.

² Cf. F. Leonhard, *Über einige Vasen aus der Werkstatt des Hieron*, pp. 5. ff.; also J. D. Beazley's forthcoming book, *Attic Red-figured Vases in American Museums*. This number is exclusive of separate handles or feet with his signature, and inclusive of the two cylices here described.

³ Furtwängler-Reichhold, *Griechische Vasenmalerei*, II, pl. 85.

⁴ Hartwig, *Die griechischen Meisterschalen*, pp. 302 f., was inclined to think that Macron was not the painter of the other 'Ιέρων ἐποίησεν vases. Furtwängler, however (Furtwängler-Reichhold, *Griechische Vasenmalerei*, II, p. 130), thinks all were undoubtedly painted by the same person. This view has been taken by most recent writers; cf. Leonhard, *op. cit.* pp. 7, 26 ff., and Buschor, *Griechische Vasenmalerei*, p. 173. J. D. Beazley in his forthcoming book gives a list of 111 vases and fragments by Macron. This includes all vases signed 'Ιέρων ἐποίησεν (with three exceptions), as well as the vases assigned to him on stylistic grounds. The three exceptions are: The Eos-Cephalus cylix in Boston (cf. Hartwig, *Die griechischen Meisterschalen*, pls. XXXIX, 2, XL, and E. Robinson, *Boston Museum Annual Report*, 1895, p. 19, No. 15); the Telephus cylix in Boston (cf. Pollak, *Zwei Vasen aus der Werkstatt Hierons*, pls. I-III, and E. Robinson, *op. cit.* 1898, p. 66, No. 40); and a cantharus in Boston (cf. Pollak, *op. cit.* pls. IV-V, p. 28, and E. Robinson, *op. cit.* 1898, p. 68, No. 41); all three of which are clearly by another hand. I wish here to acknowledge my great obligation to Mr. Beazley for having sent me a copy of his list of Macron's works before the appearance of his book.

only one of these vases we do not know, and it is idle to speculate too much on such a question when we know so little of the conditions in Athenian potteries.

In the Metropolitan Museum of Art there are two cylices signed by Hieron, one acquired in 1908, the other in 1912. The former is unpublished, except for a short descriptive note and view of one side of the exterior, which appeared in the *Museum Bulletin*, June, 1910, p. 142, fig. 5, p. 143. The other (No. 7 in Klein's list of Hieron vases)¹ was described as long ago as 1837 by J. de Witte in his *Description d'une collection de vases peints et bronzes antiques provenant des fouilles de l'Etrurie*, pp. 7-8, No. 12, but was subsequently lost.² It was purchased by the Metropolitan Museum from a dealer in Paris. Though the subjects of its decorations have been briefly referred to by de Witte and subsequent authors, and the inscriptions on it transcribed,³ no illustrations of it, except the cut in de Witte's catalogue, have as yet appeared. The importance of these two vases makes it desirable that they should at last be adequately published and thus be made available to all students.

Of the two vases by far the finer is the cylix acquired in 1912.⁴ The preservation is unfortunately not very good. It has been broken in many pieces and has had to be put together with some restorations. Moreover, the surface has suffered considerably in many places. Where the lines are still visible they have been indicated in the drawings. The red color used for inscriptions, fillets, wreaths, and flowers, has largely disappeared, leaving merely a discoloration. The inscription . . EPON ΕΠΟΙΕΞΕΝ⁵ is incised on the under side of one handle. The subject of the decorations is a favorite one with Macron—men and youths in

¹ Klein, *Griechische Vasen mit Meistersignaturen*, p. 166. References to other descriptions of this vase are given by Leonhard, *op. cit.* No. 30.

² Hartwig, *Die griechischen Meisterschalen*, p. 272, note 1, Pollak, *Zwei Vasen aus der Werkstatt Hierons*, p. 29, and Leonhard, *loc. cit.*, refer to it as "verschollen."

³ In some cases incorrectly, see below, p. 3.

⁴ Accession No. 12 231.1. Height, $5\frac{3}{8}$ inches (13.2 cm.); diameter of top, $13\frac{1}{4}$ inches (33.7 cm.).

⁵ De Witte's and Klein's transcription, IEΠON ΕΠΟΙΕΞΕΝ, is misleading. There is a break just before the first E, and of the I only a minute part is now visible; as there is plenty of room for the H, the name was probably spelled HIEPON as usual. Pollak's comparison (*op. cit.* p. 29) of the absence of the aspirate in our inscription with that in the inscription on the Boston cantharus is therefore out of place.

amatory converse with women. In the interior (PLATE I) is a woman seated on a stool holding a fillet in both hands. In front of her stands a bearded man, one hand on his hip, the other on the woman's arm. She is clothed in a chiton with over-fold and *kolpos* and has a necklace and fillet in her hair; he wears a mantle which leaves his right shoulder and chest bare, as well as a wreath and a bracelet. In the field are the inscriptions ANTIΦ(A)NEΣ K . . . TOΣ¹ KALE. Encircling the scene is a band of double interlocking maeander of the form usually employed by Macron.

On each side of the exterior are three groups of men with women in various postures. The name of each figure is inscribed. In the centre of one side (PLATE II) is a woman (KEΛITPAΣTE)² climbing on the lap of a bearded man (EVKΛEΣ)³ who is seated on a chair. To the right of this group is a girl (ΓΕΛΕΑ) stretching out both arms to a youth (NIKOΘENEΣ) and touching him coaxingly under the chin; to the left a woman (NIKOTPA TE) is placing her hand on a youth's (NIKON) shoulder, while he stretches out one arm to her. The central group on the other side (PLATE III) consists of a youth (ΔΙΟΝΙΣΙΑENEΣ) and a girl, not named, about to kiss each other. To their right is a bearded man (ΛVPKIAS) offering a flower to a woman (NAVKΛEA KAL(E)); to the left a woman (ΑΦΡΟ(Δ)ΙΣΙΑ) offers one to a youth (XAPINIΔEΣ). The men all wear himatia and wreaths and carry knotted sticks, while the women wear chitons and fillets. In the field on one side is a mirror, on the other a flute-case. Below one handle is a stool with a cushion; below the other a palmette and scroll ending in a lotos flower.

There are known at present about forty "conversation scenes" attributable to Macron.⁴ They do not always represent men with women, often we have men with youths. But the motives are always similar. Generally we have groups of two figures facing each other, one caressing the other, or offering one another gifts, or merely conversing. Sometimes these scenes are quite monotonous and show little action or animation. The paint-

¹ Klein, *loc. cit.*, Kretschmer, *Die griechischen Vaseninschriften*, p. 119, Wernicke, *Vasen mit Lieblingsnamen*, p. 15, Leonhard, *loc. cit.*, and others copy de Witte and read Καλιτος. There is a piece missing between the K and the T, so that the restoration Καλιτος is purely imaginary.

² Klein's reading, KALITPAΣTE, is incorrect.

³ Klein's reading, EVKEΣ, is incorrect.

⁴ I am following here Beazley's list. For the signed specimens cf. Klein, *op. cit.* Nos. 1-8.

ings on our cylix are among the most successful. The group of the girl climbing on the lap of the man is charmingly graceful; so is that of the youth and the girl kissing each other; and the girl with both arms outstretched touching the youth's chin is very lifelike. The rendering of the draperies, always Macron's special gift, is of great delicacy, and shows an extraordinary facility in line drawing. Very effective is the occasional use of diluted glaze for the indication of folds, hair, or muscles.¹

A comparison of the figures on our cylix with those in other "conversation scenes," shows striking similarities both in postures and grouping. On a cylix from the Bourguignon collection, now in Boston,² are close parallels to our groups of the woman climbing on the man's lap, of the girl holding out both hands to a youth, and of the seated woman faced by a standing man. The figure of the man with his right hand on his hip and holding out a flower in his left is almost identical with a figure on a cylix in Vienna,³ and the woman facing him with one hand raised is very like one on the Boston cylix just mentioned, except that the position is reversed.

In addition to these similarities in composition, the figures on our cylix show all the stylistic characteristics familiar from Macron's other paintings. They have the same long, flat skulls, and that peculiar profile with drooping under lip and prominent chin which is an unfailing criterion of this master's work. The draperies are painted in his rich and delicate style, and several chitons have the characteristic deep *kolpos*, while the mantles are drawn in simple, large folds. The outlines of the figures both of the men and the women appear beneath the draperies. The treatment of the hair is likewise characteristic; it is painted either solid black or in fine brush lines on a ground of diluted glaze; while the contours are drawn either in a simple curve or marked by a series of large, consecutive dots.

Macron's drawing of hands and feet is one of his weakest points. The hands are generally large and clumsy, while the feet are too short. On our cylix there are also many examples of poor draw-

¹ Owing to the worn state of the surface many of these lines have become obliterated. They can still be seen on the left sleeve of the woman in the interior scene, and the sleeves of Πελα and of Κελιτραστε. They are also used for the whiskers of Νικοθεves and the hair on the chest of Ἀντιφανες.

² Cf. Hartwig, *Die griechischen Meisterschalen*, p. 280.

³ Cf. *Wiener Vorlegeblätter*, Ser. C, pl. 4.

ing in this respect, but especially in the hands placed on hips. The paraphernalia used in our scenes,—the stools, chair, mirror, flute-case, knotted sticks, and the flowers painted in red,—all occur again and again on Macron's works.

The second cylix in the Metropolitan Museum signed 'Ιέρων ἐποίησεν¹ is a good average example of Macron's work, but it does not reach the high level of execution attained in the other cup. Though the surface is in better condition, there are more pieces missing, including the foot and the larger halves of both handles. Fortunately the part of the handle with the inscription HIEPON EΠOIESEN has been preserved. The subjects chosen for representation are again "conversation scenes," but this time between men and youths. In the interior (PLATE IV) a bearded man leaning on a knotted staff watches a seated youth who is bending over to tie his sandal. The man is wrapped in his himation, while the youth has thrown his loosely around the lower part of his body; both wear wreaths. Behind the man is a stool with a cushion. Encircling the scene is a band of maeander of the same type as that on the cylix just described.

On one side of the exterior (PLATE V) are three groups of two, each consisting of a bearded man and a youth. They stand facing each other, offering each other flowers. All wear himatia and wreaths, and most of them carry knotted sticks. In the background are sponges and strigils suspended from the walls. On the other side (PLATE VI) is a group of three in the centre, consisting of a seated man playing the lyre, with two others watching him, and a group of two on each side, one of a man and youth facing each other, the other of a seated youth playing the double flute with a draped figure before him, little of which remains. All figures are either wholly or partly draped in their himatia, and wear wreaths; some carry sticks, others flowers. In the background a sponge is suspended. Below the handles are stools with cushions. Red paint is used throughout for the wreaths and flowers; also for the sandals in the interior picture, and for the cords by which the sponges and strigils are suspended.

The same stylistic characteristics enumerated in the discussion of the other cylix will be found also in the figures of this one, except that the contours of the figures are, here, only partly indicated beneath the draperies. But though the drawing has

¹ Accession No. 08.258.57. Height as restored (the foot is new), 4 $\frac{3}{8}$ inches (11.7 cm.); diameter, 13 inches (33 cm.).

the easy flow of all Macron's work, the deficiencies of his style are also particularly apparent. The composition, though well balanced, is monotonous, the movements are stiff, the expressions almost morose. There is no attempt at originality in the poses; we are familiar with them from many other representations. The seated man in the centre of the scene will be found on a cylix in Berlin;¹ the youth playing the double flutes on a cylix in Vienna,² which also furnishes parallels for the youth wrapped in his himation,³ and for the man with his right hand on his hip and a flower in his left.⁴ The youth leaning forward, holding up a flower in his right hand, and the man in the interior picture watching the youth are almost identical with figures on a fragmentary cylix formerly in the Bourguignon collection.⁵ The cushioned stools and the suspended sponges are favorite devices in Macron's pictures.

But what is even more striking than the monotonous repetition of motives is the lack of vitality in the composition. Though this is especially the case on our cylix, it is an inherent fault of Macron. He seems to have been wanting almost entirely in dramatic sense. This is most apparent when we compare his work with that of the painter of the vases signed Εὐφρόνιος ἐποίησεν. There every scene has some central motive and every figure in it plays its part in this motive in a convincing, dramatic way. Such composition and such individualization were beyond Macron's ability. He instinctively chose subjects where little concerted action was needed. Thus the majority of his paintings consist of Bacchic and other revelries and amatory conversations. When he does embark on a mythological subject it is apt to resolve itself into solemn processions⁶ or groupings of two figures.⁷ The situation is never studied out psychologically, so to speak. Even in Macron's finest work, the Boston cotyle, where he approaches most nearly a dramatic realization of his theme, he

¹ No. 2292; cf. *Wiener Vorlegeblätter*, Ser. A, pl. 6.

² No. 323; cf. *Wiener Vorlegeblätter*, Ser. C, pl. 4.

³ The same figure occurs also on a cylix in Munich, No. 2655; cf. *Wiener Vorlegeblätter*, Ser. A, pl. 3.

⁴ This figure also occurs on the cylix in the Metropolitan Museum just described.

⁵ Cf. *Archäologische Zeitung*, 1884, pl. 17, 3. The present location of the vase is not known.

⁶ Cf. e.g. *Wiener Vorlegeblätter*, Ser. C, pl. 6 and Ser. A, pl. 5.

⁷ Cf. e.g. *Wiener Vorlegeblätter*, Ser. A, pls. 5 and 8.

does not hesitate to introduce in the midst of a scene of intense emotions a woman daintily holding up a flower in his most approved, conventional style. This inability to vitalize his figures is Macron's great limitation. It is responsible for the lack of vigor in his compositions, for the wooden movements of many of his figures, and for the wearisome repetition of his motives. But he had one great gift, which often makes us forget his limitations—a highly developed sense of beauty. In his best work, such as our cylix with the inscriptions, this shows itself in wonderfully graceful poses and in exquisite line-drawing for his draperies;¹ while even in his less successful paintings his compositions are always well-balanced and harmonious.

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METROPOLITAN MUSEUM OF ART;

¹ For these qualities cf. especially the Boston cotyle, the Berlin cylix with the judgment of Paris (*Wiener Vorlegeblätter*, Ser. A, 5), the British Museum cotyle with Triptolemus (*Wiener Vorlegeblätter*, Ser. A, 7), and the Berlin cylix with dancing Maenads (*Wiener Vorlegeblätter*, Ser. A, 4), in which almost every figure is a beautiful creation.



CYLIX IN THE METROPOLITAN MUSEUM; INTERIOR



CYLIX IN THE METROPOLITAN MU



TAN MUSEUM; EXTERIOR, SIDE B





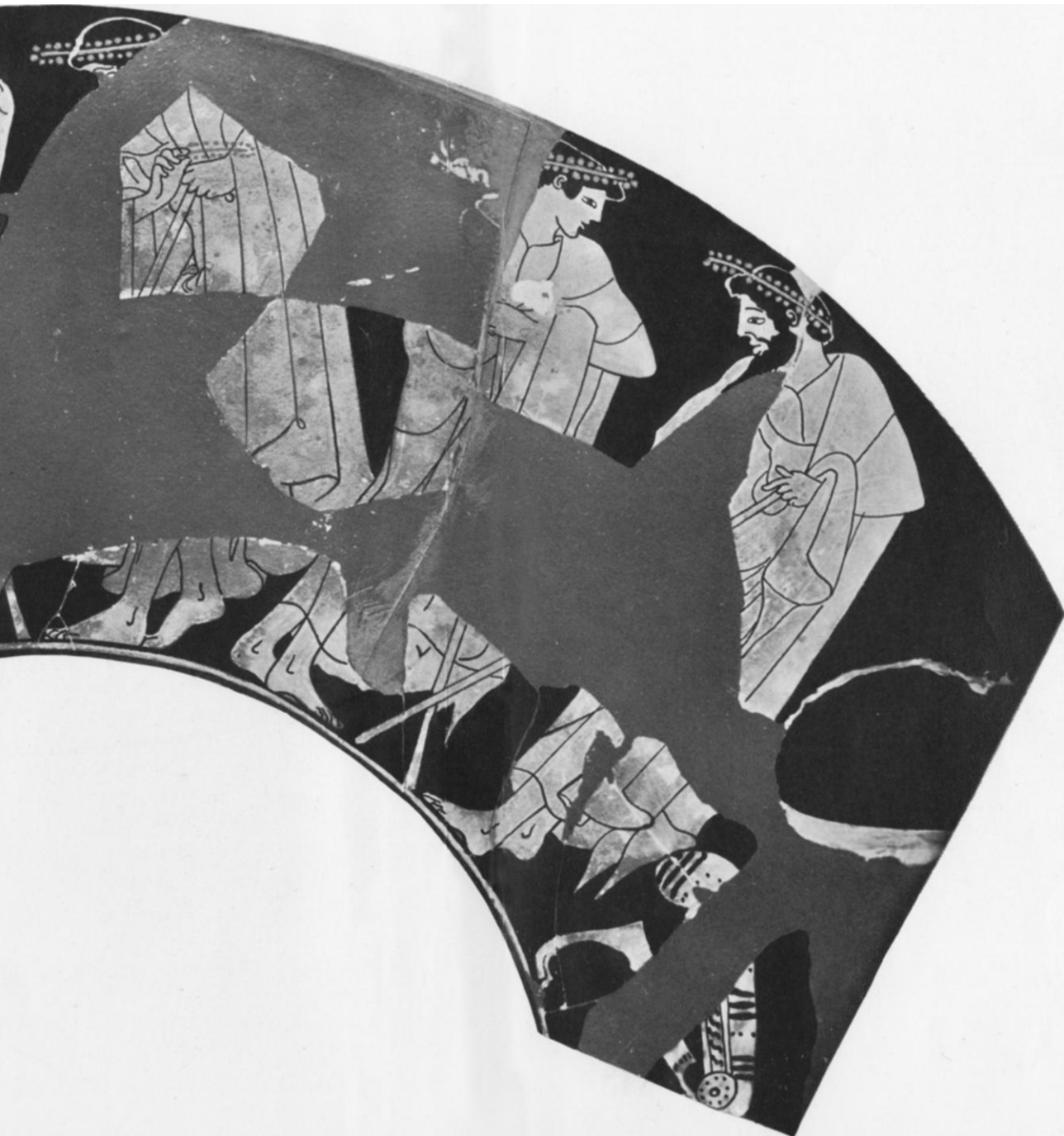
TAN MUSEUM; EXTERIOR, SIDE A



CYLIX IN THE METROPOLITAN MUSEUM; INTERIOR



CYLIX IN THE METROPOLITAN MU



TAN MUSEUM; EXTERIOR, SIDE A



CYLIX IN THE METROPOLITAN MU



TAN MUSEUM; EXTERIOR, SIDE B